

## PERFORMANCE NOTES

This streamlined version of the jazz classic, "Route 66," is designed for less experienced ensembles. Make sure the eighth notes swing. In essence, any 4/4 piece that swings is actually 12/8. Think triplets: 1 & uh, 2 & uh, 3 & uh, 4 & uh, (1 2 3, 4 5 6, 7 8 9, 10 11 12). Any off beat will occur on the last third of the beat; "uh" instead of the second half of the beat "&" (see example below). Jazz musicians use the term "lay back" to indicate this feel. It is also important to note that all "off beat" elements played by the piano, bass, drums or vocalized, adhere to this principle.

Other important jazz elements include that the "walking" bass part must be legato; connect the notes, do not shorten them. The contrary, however is true of sung quarter notes. They should be slightly detached. Put a little space between the quarter notes as indicated in the example.

Jazz vocal tone is characterized (generally) as follows:

1. Somewhat breathy (air added to tone, not lack of support).
2. Vibrato is used sparingly, primarily at phrase endings only.
3. An energetic approach to all notes.
4. Internal and ending consonants are de-emphasized.

Finally, the "shout chorus" at m. 52 may be improvised if desired. Repeat this section and let choir members "make up" a melody on scat syllables (imitate an instrument like saxophone or trombone). Have fun with this great introduction to vocal jazz. ROGER EMERSON

### WRITTEN

WRITTEN

If you ev-er plan to mo-tor west;

If you ev-er plan to mo-tor west;

### PLAYED

PLAYED

If you ev - er plan to mo-tor west;

If you ev - er plan to mo-tor west;

# ROUTE 66

Arranged by  
ROGER EMERSON

For 3-Part Mixed\* and Piano  
Performance Time: Approx. 3:00

Words and Music by  
BOBBY TROUP

Moderate swing (♩ = 126) (♩♩ =  $\frac{3}{4}$ )

Part I  
Part II

Part III

Accomp.

*mp* *always legato*

*mp* *mp*

If you  
If you

B♭/C

5

ev - er plan to mo - tor west; trav - el

ev - er plan to mo - tor west; trav - el

F6 B♭ Bdim F6

5

my way, take the high-way that's the best. Get your

my way, take the high-way that's the best. Get your

B♭9 F6

9

\*Available for 3-Part Mixed and 2-Part  
ShowTrax CD also available

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DO NOT  
PHOTOCOPY



*mf* 17

kicks on Route— Six-ty Six! It winds from Chi-ca-

kicks on Route Six-ty Six! It winds from Chi-ca-

Gm<sup>9</sup> C13 F6 Gm7 C9 F6

*cresc.*

13

- go to L. A. More than two thou-sand miles— all the way.

- go to L. A. More than two thou-sand miles— all the way.

Bb<sup>9</sup> F6 Bb<sup>9</sup>

18

Get your kicks on Route— Six - ty Six!

Get your kicks on Route Six - ty Six!

F6 Gm<sup>9</sup> C13

23

Unis.  $f$  29 %

Now you go through Saint Lou-ie, and

Jop - lin, Mis-sour-i, and

F6 Ab13 Gm7 Gm7/C F9 Bb13

cresc.  $f$

27

Ok-la-hom-a Cit-y is might - y pret-ty. You'll see Am - a - ril - lo,

Ok-la-hom-a Cit-y is might - y pret-ty. You'll see Am - a - ril - lo,

F6 Gm7 Abdim7 F6/A Bb9

31

Unis.

Gal-lup, New Mex - i-co; — don't — for-get Wi-no-na,

Gal-lup, New Mex - i-co; — Flag - staff, Ar-i-zon-a; King-

F6 Gm7 C9

35

*mf* 41

Bar - stow, San — Ber-nar-din-o. Won't you — get hip to this time - ly tip,

- man, San — Ber-nar-din-o. Won't you — get hip to this time - ly tip,

Am<sup>7</sup> D7(b<sup>9</sup>) Gm<sup>7</sup> C7(b<sup>9</sup>) F<sup>6</sup> Bb<sup>9</sup>

39

when you make that Cal - i - for - nia trip.

when you make that Cal - i - for - nia trip.

F<sup>6</sup> Bb<sup>9</sup> F<sup>6</sup>

43

To Coda  $\Phi$  (p. 8)

Get your kicks on Route Six - ty Six! Bah du wee —

Get your kicks on Route Six - ty Six! Bah du wee —

Gm<sup>9</sup> C<sup>13</sup> F<sup>6</sup> Ab<sup>13</sup> Gm<sup>7</sup> Gm<sup>7</sup>/C

cresc.

48

53

— doot 'n' du wah bah doot 'n' du wah—dot bah du dot, bah du dot, bah doot 'n' du wah!— Bah

— doot 'n' du wah bah doot 'n' du wah—dot bah du dot, bah du dot, bah doot 'n' du wah!—

F<sup>9</sup> B<sup>b</sup>13 F<sup>6</sup> Gm<sup>7</sup> A<sup>b</sup>dim<sup>7</sup> F<sup>6</sup>/A

53

doot 'n' du wee — bah doot 'n' du wee — bah doot 'n' du wah — bah doot 'n' du wah —

B<sup>b</sup>13 F<sup>9</sup> G<sup>b</sup>9 F<sup>9</sup>

57

Unis. D.S. al Coda (p. 5)

bop bah dot dah — dwee doot 'n' du dah, bah dwee du dot. Now you

bop bah dot dah — dwee doot 'n' du dah, bah dwee du dot.

Gm<sup>9</sup> C13 F<sup>6</sup> A<sup>b</sup>13 Gm<sup>7</sup> Gm<sup>7</sup>/C

61

♩ CODA

*mp*

Get your kicks on Route Six - ty Six!

*mp*

Get your kicks on Route Six - ty Six!

*dim.* *mp*  $Gm^9$   $C^{13}$

*p*

Get your kicks on Route Six - ty Six!

*p*

Get your kicks on Route Six - ty Six!

*dim.* *p*  $Gm^9$   $C^{13}$

*div. sfz*

Yeah!

*sfz*

Yeah!

$Gm^7$   $Abdim^7$   $F^6$   $F^6_9$  N.C.

*sfz* *f*

ROUTE 66 - 3-Part Mixed

